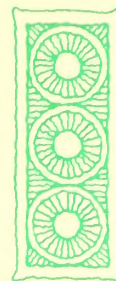


# TIPS TO TEACHERS

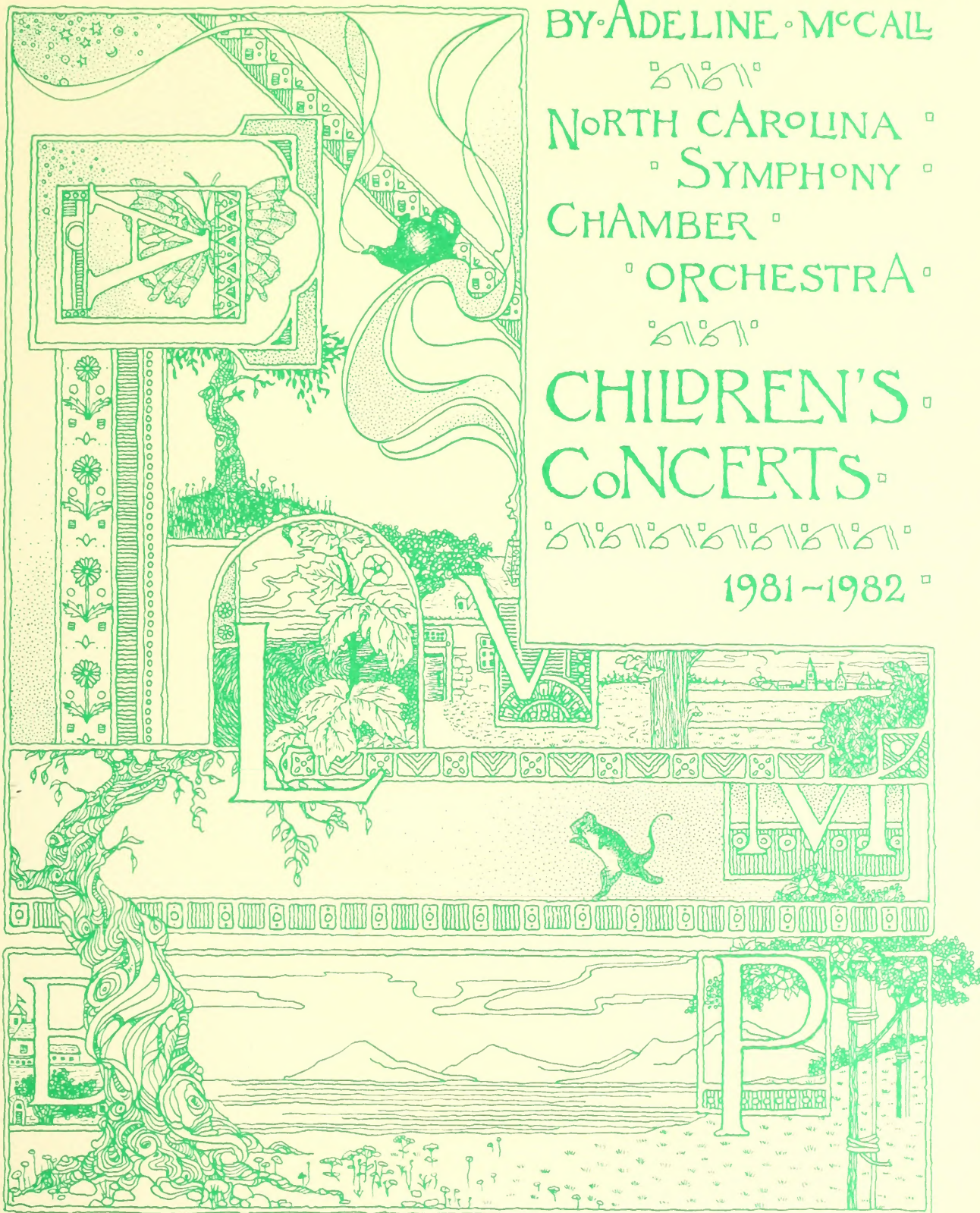



BY ADELINE MCCALL

NORTH CAROLINA  
SYMPHONY  
CHAMBER  
ORCHESTRA

CHILDREN'S  
CONCERTS

1981-1982





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# T I P S   T O   T E A C H E R S

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G e t t i n g   R e a d y   F o r   Y o u r  
N O R T H   C A R O L I N A   S Y M P H O N Y   C H I L D R E N ' S   C O N C E R T

The Chamber Orchestra . . . Season 1981 - 1982

James Ogle, Associate Conductor  
 Jackson Parkhurst, Assistant Conductor  
 Benjamin Swalin, Conductor Emeritus

Start as early as possible to publicize the coming of  
 THE NORTH CAROLINA SYMPHONY CHAMBER ORCHESTRA  
 TO YOUR COMMUNITY

1. Send pictures and articles to local papers with date, time and place of the children's concert.
2. Arrange for radio and television announcements.
3. Distribute memos to parents.
4. See that Principals, Teachers, Cafeteria Managers, and School Administrators have correct information on the DATE, the DAY OF THE WEEK, and the HOUR of the children's concert set in their schedules.
5. Schedule In-Service Teachers' Workshops to prepare for the children's program. Include the librarians.

Order all materials for concert preparation as early as possible:

RECORDINGS

Bach	Bowmar Orchestral Library - BOL #62
Copland	Seraphim S - 60198
Grieg	Vox - STPL 512.410
Mozart	R C A VICS - 1366
Rossini	Seraphim S - 60058

SYMPHONY STORIES

Each child should have his own individual copy of these booklets. Materials printed in Symphony Stories are copyrighted, and may not be duplicated.

TIPS TO TEACHERS

Information included is copyrighted.

Address orders for all materials to:

NORTH CAROLINA SYMPHONY  
 Jackson Parkhurst, Director of Education and  
 Assistant Conductor  
 P. O. Box 28026  
 Raleigh, NC 27611  
 TELEPHONE (919) 733 - 2750

# I N F O R M A T I O N   F O R   T E A C H E R S   O N   T H E   C H I L D R E N ' S

## C O N C E R T   P R O G R A M

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Children's concerts for the 1981 - 1982 season of the North Carolina Symphony CHAMBER ORCHESTRA offer a stimulating variety of musical experiences with works by American, German, Norwegian, Austrian and Russian composers. Teachers will find the school's library resources helpful in providing books, filmstrips and films relating to the program. If these serve to awaken an interest in the concert it will be a good beginning.

More important, of course, is to bring a love of music to your children by encouraging a great deal of quiet listening to the recordings. Let the beauty of the music create its own magic. By avoiding gimmicks and unrelated "props" you free the child to express his own inner feelings. It may be through movement, through an art form, or in a simple way -- through his own words.

The opening number, a Chorale Prelude by Johann Sebastian Bach sets the mood at once with beautiful, free-flowing melodies that soothe and enchant the listener. The peaceful serenity of the music, which is communicated to children and grown-ups alike, seems to be an outpouring of Bach's own nature and an expression of his deeply religious feeling.

Performing and creating music, in church or out, was to Bach a part of God's service. Throughout his life, from boyhood until almost the day of his death, he headed all his compositions with the letters "J. J." for "Jesu juva" (Jesus help me) and ended them with "S. D. G." (To God alone the praise). His productivity was astounding: Five complete sets of Church Cantatas -- one for every Sunday of the church year; Christmas Oratorios; St. Matthew Passion; St. John Passion; B Minor Mass; Chorale Preludes; Preludes and Fugues for Organ and Clavier; Orchestral compositions; Keyboard works for harpsichord, clavichord, and piano; and three books of Suites.

There was no one more humble than Johann Sebastian Bach. He said of himself, "I worked hard." And most of his contemporaries considered him a simple hard-working musician of a station no higher than a local cobbler or tailor.

- I. JESU, JOY OF MAN'S DESIRING  
Chorale Prelude  
Johann Sebastian Bach  
1685 - 1750

B O L #62  
Bowmar Orchestral  
Library

### Listening Highlights

The children should listen to the recording as many times as necessary in order to discover that there are two contrasting melodies:

1. The Chorale (Theme 1 and Theme 2)
2. The decorative melody



## Listening Highlights, continued

Explain to the children that the Chorale is the hymn tune, and that the decorative melody is the creative freely improvised music played around the hymn. For a full explanation see Symphony Stories, page 2.  
The Chorale has two parts:

Theme 1



Theme 2



The Chorale moves slowly in a stately 3/4 meter. The decorative melody has an underlying "three" meter, but with three notes on each beat it is best conceived as a 9/8 meter:



## Things to do

Have the children play the Chorale on melody instruments:

- Theme 1 - Small winds, recorders (Play twice)
- Theme 2 - Melody bells, violins (Play once)
- Theme 1 - Small winds, recorders (Play once)

Listen to the recording many times, in an effort to "hear" how the Chorale and Decorative Theme are related. The decorative theme is heard first:

*Structure	.....Dec. twice	.....Dec.
	.....Chor. alone	.....Chor.
	.....Dec. alone	.....Dec.
	.....Chor. and Dec. together	.....Chor. and Dec. together
	.....Dec. twice	.....Dec. alone
	.....Chor. alone	.....Chor. and Dec. together
	.....Dec.	.....Dec. alone
	.....Chor. and Dec. together	.....Chor. and Dec. together
	.....Dec.	.....Chor. and Dec. together
	.....Chor. (Theme 2, new key)	

\*Chor. = chorale; Dec. = decorative melody

This is an ideal number to dance. Let the children divide themselves into three groups:  
Group I -Decorative melody  
Group II -Chorale Theme 1  
Group III-Chorale Theme 2

## About the Composer

- ...Johann Sebastian Bach, known the world over simply as "Bach," was born on a March day in 1685. His birthplace, Eisenach, Germany, was a delightful town at the foot of a steep mountain called the Wartburg.
- ...Music was important in Eisenach. On the top of the mountain great singing contests took place hundreds of years before Columbus discovered America. Many years later Martin Luther lived in the town. Through the years people played and sang in their homes, in the churches, and even in the streets.
- ...The family of musicians to bring the greatest fame to Eisenach was the family of Johann Sebastian. His Bach ancestors -- father, grandfathers and great grandfathers were all musicians. Once a year in Eisenach, there was a musical reunion of the Bachs. Young and old family members joined together for days of playing and singing.
- ...As soon as Sebastian could hold a violin his father taught him to play. When he was eight he started to school. Latin, Greek and the Bible were the main subjects. But Sebastian had a sweet voice, and was allowed to sing in the choir.
- ...Sebastian's father and mother died when he was ten, and he was sent to live with his older brother Cristoph. Although the brother was stern, he sent Sebastian to a fine school where he learned geography, natural science and other useful subjects. He also taught him to play the clavier.
- ...When Sebastian was fifteen he had the good luck to be chosen as a choirboy at St. Michael's Church in Lüneburg. He lived here happily in a convent school where the monks were kind to him, taught him to play the organ and allowed him to study and copy music in their wonderful library.
- ...After three happy years at Lüneburg he applied for a job as organist at Arnstadt. The electors thought an eighteen year old boy was too young for the position but when they heard him play they hired him at once. And this was the beginning of the musical career of the greatest of all the Bachs.
- ...As the years passed Bach went from one German city to another, serving as organist, composer, teacher and choir director. He wrote and copied by hand all the music performed at the hundreds of church services where his singers and instrumental groups provided the music.
- ...During his busy life Bach found time to be a good father to his children; to teach them, write music for them and love them. He was married twice, and had twenty children. Three sons, Karl Philipp Emanuel, Wilhelm Friedmann, and Johann Christian were well known musicians. Bach himself had little fame until years after his death when Mendelssohn and Schumann began their work of reviving his priceless manuscripts, and proclaiming his genius to the world.
- ...Bach spent his last twenty-seven years in Leipzig, serving the school and church of St. Thomas. He became blind after two operations failed to restore his sight. He was brave and cheerful, continuing to work at composing, with the help of friends who wrote down the notes for him.
- ...At his death a sad procession of friends and school boys followed Bach's body to its unmarked grave outside the walls of St. John's churchyard.



## T h e   T w o   S o n g s

### II.      Song:   S I M P L E      G I F T S

Shaker Spiritual

Simple Gifts is a popular and well known Shaker Spiritual. Like most of the songs it was accompanied by some form of movement such as bowing, bending and turning.

In William Walker's Foreword to his collection of FORTY EARLY AMERICAN SPIRITUAL SONGS, he says that the voices should sing without instrumental accompaniment. His advice to singers might well be followed today:

"The nearest perfection in singing we arrive at is to pronounce the words and make the sounds as feeling as if the sentiments were our own. If singers when performing a piece of music could be as much captivated with the words and sounds as the author of the music is when composing it, . . . directions would be almost useless; they would pronounce, accent, swell, sing loud and soft where the words require it."

For children this might be translated into your emphasizing clear articulation, and in telling them to watch the orchestra director throughout the singing for changes in tempo and dynamics.

Before the audience is invited to stand and sing with the orchestra, your selected school instrumental group will play Simple Gifts. Follow the directions as given on the inside front cover of "Symphony Stories."

#### Instruments to include in the Instrumental Group

<u>Winds:</u>	Recorders, flutes, small winds
<u>Bells:</u>	Melody bells, xylophones, resonator or tone bells.
<u>Strings:</u>	Violins, psalteries, cellos, violas
<u>Autoharps:</u>	These are included to stabilize the rhythm, and help the children play together.

#### Playing instructions

...The autoharps sound two G-chords as an introduction. Then play the chords as written above the score in "Symphony Stories."  
 ...Winds and strings play the entire song.  
 ...On the repeats bells are added.

### Song:    I N    B A Í A    T O W N

Brazilian Folk Song

Before the last number on the program the children will sing a second song with the orchestra -- IN BAÍÁ TOWN. The song is printed on the inside back cover of "Symphony Stories." Encourage the making of some simple percussion instruments which the children will bring to the concert and play as they sing. Follow the directions on page 16, opposite the song.

Instructions for making rattles and tambourines are included in "Tips to Teachers."



## III. APPALACHIAN SPRING SUITE

Dance  
Simple Gifts  
Aaron Copland  
Nov. 14, 1900

Seraphim S  
60198

The Ballet, APPALACHIAN SPRING, was first performed by Martha Graham and her dancers in the Library of Congress on October 30th, 1944. The orchestra for this performance included only thirteen players. The next year Aaron Copland arranged some of the numbers as a Suite for chamber orchestra and it won the Pulitzer prize.

On the occasion of Aaron Copland's eightieth birthday, with friends and fellow musicians assembled, he spoke with feeling of his admiration for Martha Graham, giving her full credit for his writing the music.

In the score for APPALACHIAN SPRING the following description of the Ballet appears:

"The action of the ballet concerns a pioneer celebration in the Pennsylvania hills in the early part of the last century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house."

The orchestral SUITE is in eight sections, played without interruption. In the very slow first section the characters are introduced, one by one. In each of the sections, Copland's original style displays his ability to flow freely with the choreographer's intent, making quick transitions in tempo and mood; changing from "folksy" music to soft passages expressing tenderness and love.

## D A N C E

The DANCE, which is the fifth section of the SUITE, follows a big celebration with square dancing and country fiddling. Copland describes the music as the dance of the Bride, conveying her feelings of "joy and fear and wonder." Introducing the opening theme, and continuing throughout as a sort of agitated underlying pulse (played by cellos, violas and reinforced at times with the French horn) is this staccato pattern:



The main theme with its ascending and descending scales is easily recognizable as it occurs again and again:



After listening to the recording a number of times, the children will probably be able to identify the "scale" theme. The interludes in-between bring assertive accents in contrast to the "flighty scales." Listen for the impressive use of the timpani.





Aaron Copland, born in Brooklyn on November 14, 1900, is today generally considered to be America's leading composer. You will find information on his early years in Symphony Stories. The comments here are to help you know a little more about the delightful, generous human being he is, and to gain more insight into his philosophy and his working habits.

Copland never writes music for something he doesn't like. For several years his income came from work for big commercial movie companies. He avoided descending to the level of the usual Hollywood scores. He had great influence on some of the resident routine composers to raise their standards. He was always a composer of "prestige" -- brought in from the outside.

...His working habits may explain his artistic success:

1. He studies the cue sheet with its timing and description of sequences.
2. He views the film a few times.
3. He sees the film again and again while writing.
4. He runs individual scenes over and over to get his musical ideas. He extracts the essence from the film itself, instead of imposing his music on it.
5. He is very careful to see that the music is appropriate. To quote him: "I don't like to hear a piano in the music for an outdoor scene."
6. He orchestrates his own music.
7. He embraces native folk sources and jazz, but his style is original. It has been said that Copland had more influence on American folk music than it has had on him.

...Copland's style has undergone changes; it might be roughly divided into two stages:

- I. Formative stage (small works; The Cat and the Mouse)  
Symphony for Organ and Orchestra  
Dissonance of the twenties (A composer with modern ideas in those days was thought of as a naughty boy, but all young composers were exploring new and shocking sounds.)  
European influence with strong American flavor
- II. Music for the Theatre (1925)  
Incorporation of jazz  
Increased leanness in texture  
Intricate and abstract patterns  
Ballet  
Works in abstract form  
Economy of means; transparency  
Folk music

...Copland has taught, lectured, conducted orchestras, moved about the United States, Mexico, Latin America and other countries. He is a board member on Musical Foundations; and, most important, he has encouraged the formation of a Young Composers' Group. His influence on and interest in young composers has been considerable.

...Aaron Copland's friends will tell you he is modest, not egocentric, and is a warm, sociable person.

IV. PEER GYNT SUITE No. 1  
 Morning  
 Anitra's Dance  
 In the Hall of the Mountain King  
 Edward Hagerup Grieg  
 1845 - 1907

Vox  
 STPL 512.410

Edward Grieg wrote the music in the PEER GYNT SUITE for Henrik Ibsen's play, "Peer Gynt." The first performance of the play, with Grieg's orchestral music was on February 24th, 1876. The play was a great success, and so was the music. Have your children read the story of Peer Gynt, printed on page 6 and 7 of "Symphony Stories."

M O R N I N G

The music is intended to describe a mood just before dawn as the sky gradually brightens, the birds sing, and finally the sun appears. The gentle, smooth-flowing melody is repeated over and over, each time varied by the use of different instruments and key changes.

Listening Highlights

A Guide...

1. Flute
2. Oboe (rising higher at end of phrase)
3. Flute (change of key)
4. Oboe
5. Flute and oboe (short dialogue)
6. Full orchestra
7. Strings above, cello below (new theme)
8. Horn solo, pizzicato string accompaniment
9. Bassoon and oboe, string accompaniment
10. Violin solo - clarinet and flute bird trills
11. Flute then bassoon

Things to do:

- ...Help the children, with repeated listenings to recognize the instruments as listed above.
- ...This is a beautiful opportunity for free movement. Let children suggest ways of working it out. Encourage smooth-sustained-controlled use of body.

I N T H E H A L L O F T H E M O U N T A I N K I N G

The theme below is repeated eighteen times, becoming faster and louder:



On the third repetition the key changes; on the seventh it moves up; on the 9th and 10th strings are emphasized; the orchestra builds up beginning with the 13th repetition; a change of key at the 16th intensifies the final tension, ending with the coda.

Things to do:

- ...Obviously this exciting music, with the story of wild trolls and gnomes, calls for dancing, puppetry, dramatization, mask-making, etc.



T H E P E R C U S S I O N S C O R E

Percussion Score -- ANITRA'S DANCE

See the outside back cover of "Symphony Stories"

Teaching Procedures

1. Have each child prop up the score on his desk or table by placing a thick book on top of page 16.
2. The percussion score is for classroom use only. Be sure that your children understand this. Do not bring percussion instruments to the concert.
3. Before rehearsing the score have all the required instruments at each child's place ahead of time.

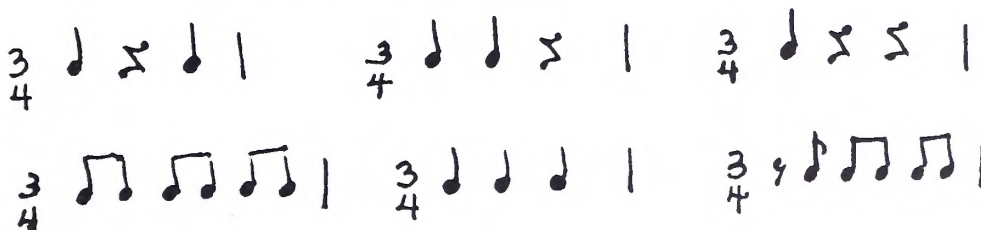
Here are the instruments needed:

TAMBOURINES  
TRIANGLES  
MARACAS  
RHYTHM STICKS  
WOOD BLOCKS  
DRUMS  
JINGLE-BELLS  
CYMBALS

4. Have the children listen to the recording several times before picking up the instruments.
5. Looking at the percussion score, see if the children can identify and explain the meter (3/4 - three quarter notes in each measure).
6. Count the meter out loud, clapping the first beat in each measure.  
One Two Three / One Two Three / One Two Three / etc.
7. With big arm swings let everyone "conduct" 3/4 meter:



8. Find different note patterns, write them on the board and let the children clap or play them on a drum:



### About the Composer

- ... Edvard Grieg was a national hero in Norway. Hans von Bulow called him the "Chopin of the North." Grieg himself felt that a composer "of the North" might imply that he belonged to all the Scandinavian countries. To clarify his stand that he was definitely Norwegian, not Scandinavian, he said: "The national characteristics of the Norwegians, Swedes, Danes are wholly different and their music differs just as much. I am not an exponent of Scandinavian music, but of Norwegian."
- ... As a nationalist composer Grieg drew his inspiration from native folk songs and rustic dances. He never used them literally but let his imagination transform them into his own original rhythms and melodies.
- ... Once a great Norwegian violinist and composer said to him: "Do you see the fjords over there -- the lakes and streams, the valleys and forests, and the blue sky over all? They have made my music -- not I. Frequently when I am playing, it seems to me as if I merely made mechanical motions and were only a silent listener while the Soul of Norway sings in my soul."
- ... Years later it was Grieg who became the silent listener while the "Soul of Norway" sang in his soul. But the cause for Norwegian music was not won without constant perseverance and frequent discouragement.
- ... Early in 1864 it was Grieg's good fortune to become a friend of a young Norwegian musician named Rikard Nordraak, composer of the Norwegian national anthem. Nordraak introduced Grieg to his personal collection of Norwegian folk songs and dances. He, too, wanted to create a Norwegian music in the tradition of the Norse race. Together they vowed to dedicate their lives towards freeing their country's music from German influences and encouraging the use of native folk sources.
- ... At about this time he became engaged to his own first cousin, Nina Hagerup, a talented singer who later popularized his songs. Because of her parents' objections the marriage was delayed until 1867. Then in 1869 the tragic death of their first and only child, a thirteen-month-old girl plunged Edvard Grieg into a depression.
- ... His despair was unexpectedly relieved when he received a letter from Rome, full of warmth, encouragement and appreciation. It was from Franz Liszt telling him that he was profoundly impressed by his Sonata in F for violin and piano. He added: "I could hope that you are finding in your own country the success and encouragement you deserve."
- ... Eventually, as Grieg continued to compose and his fame spread throughout Europe, his own country did encourage and appreciate him. The government granted him an annual subsidy which assured him of financial security.
- ... Among his many compositions his Concerto in A Minor is probably the most frequently performed. But his incidental music to Henrik Ibsen's play, Peer Gynt, is his most popular work. The Viennese critic, Eduard Hanslick prophesied that Ibsen's drama would survive only because of Grieg's music.



V. "JUPITER" SYMPHONY - No. 41 in C Major  
 Fourth Movement  
Allegro Molto  
 Wolfgang Amadeus Mozart  
 1756 - 1791

RCA  
 VICS - 1366

This amazing symphony, one of Mozart's greatest, was written when the composer was thirty-two years old, and completed in the short period of six weeks. In three more years Mozart was dead, leaving the world to wonder how a man of thirty-five, even a genius, could produce so much music in so short a time.

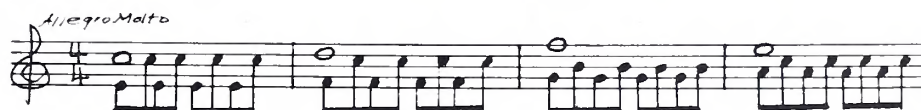
Aaron Copland, writing about Mozart in his book, Copland on Music (dedicated to Harold Clurman, published by Doubleday), says this:

"We composers listen to Mozart with a certain awe and wonder, not unmingled with despair. Mozart was probably the most reasonable of the world's great composers. It is the happy balance between flight and control, between sensibility and self-discipline, simplicity and sophistication of style that is his particular province. By comparison, Bach seems weighted down with the world's cares. Mozart tapped the source from which all music flows, expressing himself with a spontaneity and refinement and breath-taking rightness that has never since been duplicated."

#### Musical Highlights

The "Jupiter" Symphony is in four movements, the typical structure of the classic symphony of Haydn and Mozart's time.

In the Fourth Movement, which is very fast, you will hear the first theme, an old church tune, repeated many times:



Play this hymn tune for children until they are thoroughly familiar with it. When they listen enough times to the recording they should be able to recognize it. You might have them raise their hands, tap lightly with a pencil, draw a design in space, or make a chart each time they hear it. If the movement seems long you may want to shorten it.

Other musical points on which to focus listening are:

- Scale passages - up and down (Principal Theme Part 2)
- Episodic material (Subordinate Theme)
- Changes of Key

The extent to which you involve children in listening details will depend upon their knowledge and their experience.

For most children, keep it simple. See if they can recognize 1) the hymn tune, 2) the scale passages, 3) the sound of the music when it is different from 1 and 2. Enjoying the sound of Mozart is the first priority.

VI. WILLIAM TELL - Overture  
 Finale  
 Giacchino Rossini  
 1792 - 1868

Seraphim S - 60058

The Overture to the opera WILLIAM TELL has sometimes been called a symphonic poem because it is descriptive of the happenings in the opera and also because it is a fine serious example of Rossini's orchestral writing.

The Overture, despite its length, has survived and is a favorite with concert audiences.

The music is exciting and appealing to children. The bold first theme beginning with a fanfare is easily recognized as it is repeated throughout the Finale.



The story of William Tell will always be a favorite with young people seeking the excitement of danger and adventure. It offers children an opportunity to write and produce a puppet show or to dramatize the patriotic Swiss struggle for freedom.

Involved in either production will be a study of Switzerland. Some of the interesting facts about this small country might be brought to light:

1. Mountains cover three-fifths of the country.
2. The other two-fifths is taken up by valleys and lakes.
3. Switzerland has a great variety of weather and climate.
4. Grapes and other fruits grow in the low valleys. Higher up there are fields of grain, walnut trees, oaks and elms. Still higher are the pines and at the top the snow-covered peaks.
5. In summer the village shepherds lead their sheep, cows and goats to the high pastures for grazing, bringing them down to be milked at evening.
6. The musical instrument beloved by mountaineers is the Alpine horn.
7. The mountains made patriots of the Swiss. For centuries they lived cut off from the rest of the world, and developed a fine spirit of independence.

Things to do:

- Find Swiss songs in your music texts and let children sing them.
- Explain Yodelling. Try it with your classes.
- Have children make a map of Switzerland.
- Find out why Swiss banks are so important in today's economy.



## About the Composer

- ...Gioacchino Antonio Rossini, born in 1792 in an Italian town on the Adriatic Sea, had every opportunity to absorb music at an early age. His mother was a fine singer, and his father was the town trumpeter. Because of his outspoken political views father Rossini found himself in jail, and his wife took her son to Bologna where in a short time she made a success as prima donna in opera buffa (comic opera). Once released from jail the father joined his wife and son and was hired as trumpeter in the opera's orchestra.
- ...Both parents wanted their son to have a good music education. Eventually they found a teacher who taught him to play the piano, to read notes, and to sing well enough to be a boy soprano in the church. When he was ten years old his mother's voice wore out, and before long the boy was able to help support the family by singing in the theatre and playing horn in the orchestra beside his father. After several years he entered the Conservatory of Bologna where he studied cello and harmony and composition.
- ...When his teacher told him that while long years of study were necessary to compose church music, he already knew as much as most opera composers. The boy's answer was: "Then I need nothing more -- for operas are all I want to write." About this time his family was having financial problems.
- ...So Rossini left the Conservatory and all further study to become a composer of operas. He was only eighteen when he made a success of his first opera, which was produced in the Italian city of Venice. He was twenty-four when he wrote his popular opera, "The Barber of Seville." It took him only thirteen days to complete the entire opera. By the time he was thirty-seven Rossini had written thirty-seven operas -- one for each year of his life.
- ...Rossini was now famous all over Europe. He had married his leading lady, Isabella Colbran, and together they travelled from city to city, enjoying his great popularity. Even Napoleon himself, arriving in the same town took nothing away from Rossini's fame. When the two met Napoleon is quoted as saying: "There need be no ceremony between emperors."
- ...Rossini's success was phenomenal. In Italy, more performances of his operas were given than those of all other composers put together. It was the same in Leipzig, London, Paris, and all the great European cities. In some opera houses the whole season was given up to his works alone.
- ...In Rossini's operas there were no long interludes of half-spoken, half-sung "recitative." He used the orchestra all the way through. If an important melody was played by a horn, he made the accompanying parts softer so that his musical idea came through clearly.
- ...Although Rossini became famous as a composer of opera buffa, he turned to opera seria (serious or tragic opera) when he married the prima donna who could sing nothing else. His masterpiece, "William Tell" is a grand opera, lasting over five hours. It is rarely performed, but the Overture to "William Tell" is familiar to television and concert audiences almost everywhere.

## M O V E M E N T   A N D   M U S I C

F r e e d o m   i n   M o v e m e n t   E x p r e s s i o n

ONE DISCOVERY OF PRIMITIVE MAN was that sound and movement expressed his feelings better than the language he had invented. As he saw beauty, felt love, anger or grief, he needed ways of expressing himself that went beyond words. When a friend of Felix Mendelssohn composed some words to be set to one of his "Lieder" he returned them, saying:

"Music is more definite than speech, and to want to explain it by means of words is to make the meaning obscure. . . . Words seem to me vague if we compare them to true music that fills the soul with a thousand things better than words."

THROUGH RHYTHMIC GESTURES of hands, arms, shoulders, head, feet and torso, dancing came to include every movement the body was capable of making, even the fluttering of eyelids. As with primitive man the many non-word ways of communicating are a vital and important part of a child's growing up, and a means of helping him to identify meaningfully with the world around him. Structural limitations, imposed too early from an adult standard can hamper and delay the process.

MUCH OF CHILDREN'S BODY MOVEMENT comes from an innate necessity to move and a love of movement for its own sake. Joan Russell, a leading authority on Modern Dance Education asserts:

"The child must be free to experience dance which grows directly from his personal movement expression."

IF THIS PHILOSOPHY needs any reinforcement, it was expressed on the occasion of the Scripps American Dance Festival award to Martha Graham:

"To Martha Graham, most American of artists whose genius is synonymous with the modern dance. Great dancer and great choreographer, she is a supreme innovator.

In her invention of an entire new idiom, she has contributed an unprecedented technique to the vocabulary of dance. Pioneer of a new art form, she has had unequalled impact throughout the world. Eloquent in her absorption in mankind's tragedy and comedy, she has created a theater that is rich in association and spare in its focus on essence.

IN HER BELIEF THAT INNER EMOTION IS REVEALED THROUGH MOVEMENT, SHE HAS BARED THE MOST HIDDEN OF PASSIONS."

MARTHA GRAHAM'S OWN WORDS as a part of her acceptance were: "Everyone has only one truly personal possession—his own body."

TEACHERS WHO ARE HELPING CHILDREN to understand music should not be concerned with structured "dancing" but rather with freeing them to express their inner feelings through body movement.



## Exploring Different Types of Free Movement

### I. BASIC MOVEMENTS

- Locomotor -- Jumping, running, walking, marching, hopping on one or both feet; galloping, tip-toe stepping; sliding, stamping; leaping, kicking, whirling, turning; skipping.
- Axial -- Swinging, swaying, shaking, bending, twisting, stretching; crawling, rocking, rolling; moving head, shoulders, hands, ankles, wrists; sustained movement with arms, backs, legs, hands, fingers, toes, eyes, mouths; fast percussive movement with arms, backs, legs, hands, fingers, toes, eyes, mouths
- Combinations -- Run and jump; skip and whirl; walk and leap; whirl and fall down; swing, bend and stretch; rock and lie down

### II. FREE MOVEMENT STIMULATED BY OBSERVATION OF THE ENVIRONMENT

- People -- Mother, father, grandparent, baby, postman, policeman, milkman, tennis player, gardener, garbage man, house painter, nurse, doctor, dentist, old lady, musician, orchestra conductor
- Animals & Insects -- Dogs, cats, squirrels, birds, frogs, worms, caterpillars, mosquitos, grasshoppers, cockroaches, ants; Animals of farm, circus, and zoo
- Mechanical Inventions -- Egg beater, windshield wiper, washing machine, dishwasher; train, boat, airplane, helicopter, space ship; Steam shovel, crane, wheels, bicycles, clock parts; oil well pump, printing press, bulldozer
- Natural Phenomena -- Rain, snow, hail, wind, fog, lightning, hurricane, waterfall; planting, harvesting; movement of planets; landslide, earthquake, explosion of volcano

### III. FREE MOVEMENT STIMULATED BY A MOOD OR EMOTION

- Mood -- Angry, bored, sad, happy, quiet, sleepy
- Emotion -- Joyful, surprised, funny, crazy, depressed

### IV. MOVEMENT STIMULATED BY SOUNDS

- Outdoors -- Lawn mowers, sirens, ambulances, fire trucks, automobile horns, clock tower chimes, loudspeakers
- Indoors -- Ticking clocks, alarms, refrigerators, furnaces, running water

## V. MOVEMENT SUGGESTED BY VISUAL STIMULI

<u>Picture or --</u>	Response to linear design, texture, color;
<u>Textile Design</u>	Wallpaper pattern

## VI. CREATIVE MOVEMENT ORIGINATING WITH IDEAS IN:

A Story, Opera, Play, or Poem  
An incident narrated by a child

## VII. FREE MOVEMENT STIMULATED BY LISTENING TO MUSIC, EXPRESSING AN AWARENESS OF:

Dynamics (Loud - soft)Tempo (Fast- slow)Pitch (High - low - same)Duration (Long - short)Melodic direction (Up, down, same, skip, repeat)Pattern (Even - uneven)Staccato (Bumpy, rough)Legato (Smooth flowing)Pulse (Beat)Meter (Two, Three, Four, Five, Six, Seven, Nine, Eleven, etc.)Phrase, SectionStanza - RefrainMood (Scary, sweet, sad, exciting, happy, pompous)Form or Structure

A B A

A A B B

A B C

A A A A A, etc.

RONDO

A B A C A D A

A TIP: Let the music tell the child through repeated listening.  
 Call each musical term by its right name.



# INSTRUCTIONS FOR MAKING RATTLES AND TAMBOURINES

Rattles were among the first instruments of antiquity, and they have played a significant role in the long history of man's music making. Whether of ancient or modern construction, rattles are mainly of two types: 1) the strung, braided or woven rattle in which various small, hard objects are bunched together; 2) the gourd rattle--or its cousin, the rattling seed pod.

## MAILING TUBE RATTLE

This is the easiest kind of rattle to make, and a good project for primary children.

### Materials needed

A sturdy cardboard mailing tube with a removable cap, 8" - 12" in length and about 1 1/2 inches in diameter. If the top of the cap and the bottom of the tube have metal ends, the sound of the rattle will be improved.

Several paint brushes

Several colors of poster paint or enamel

Glue or rubber cement

Masking tape

Pebbles, buckshot, rice, dried beans or any other kind of rattling objects.



### What to do

Remove the cover, and put the pebbles, etc. inside the tube. Apply a thin coat of glue to the tube where the cap fits on. Slide the cap back over the tube and tape it onto the tube at the joint. Paint and decorate the rattle. Finish with a coat of shellac if poster paints are used. If you want a handle, paint a one-inch band of glue or cement around the tube, close to the top. Wrap doubled yarn or ribbon several times around the cemented band. Tie the ends tightly, leaving a three - or four - inch loop. Each child may hang his rattle on his own nail for a classroom display.

## COTTAGE CHEESE CARTON RATTLE

### Materials needed

One cottage cheese carton with a tight-fitting plastic lid

A small handful of dried beans - for a loud rattle

A small handful of rice - for a soft rattle

Ice pick

A piece of pliable wire, or a string



### What to do

Turn the carton upside down. With the ice pick, punch two holes in the rim on opposite sides of the carton. Thread the wire (or string) through the holes across the bottom of the carton. Allow enough wire to make a convenient handle. Fasten the wire by looping the two ends together and twisting them back around the wire as far as the holes on each side. If string is used for the handle, knot the ends, and shove the knot back to one of the holes. Put the beans or rice inside the carton, and snap the plastic top back in place. If you want to paint or decorate the carton, first remove the wax surface with a solvent or cleaning fluid.

## T A M B O U R I N E S

The two types of tambourines, one rectangular, and the other circular, described below, are simple to construct from materials that are inexpensive, and readily available. Many variants on these can be developed through combining children's and teacher's ideas.

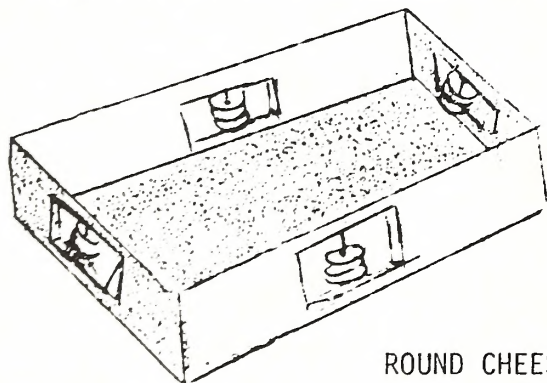
### RECTANGULAR CIGAR BOX TAMBOURINE

#### Materials needed

1 cigar box (wooden, if available)  
 Bottle caps or tin roofing discs - 8 or 12  
 4 fine finishing nails as long as depth of cigar box  
 1 large nail  
 Hammer  
 Hand drill (the bit should be smaller than the nail in diameter)  
 Pencil and ruler  
 Sharp cutting instrument, such as X-acto, with blade  
 Colored plastic tape

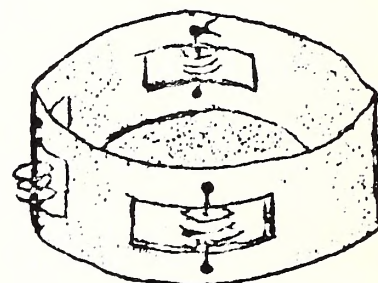
#### What to do

If bottle caps are used, flatten them with a hammer. Remove cork and punch a hole in the center of each with a large nail. Cut the lid off the cigar box. Reinforce all four sides of the box with plastic tape, banding it around inside and out. Mark a rectangular window in the center of each side of the box. Make the window  $\frac{3}{4}$  to 1 inch wide and at least  $\frac{3}{4}$  inch longer than the diameter of the metal discs. Cut out each window along the pencil marks with a sharp blade. Drill a fine hole through the top rim of the box, at the central point, and penetrating almost to the bottom. Gently insert the finishing nail, tapping it down in the frame until the point comes through into the window. Slip two or three metal discs on the nail, and continue to hammer it into the bottom part of the frame. Be sure the hole in each disc is big enough to allow it to jingle freely. Use the same procedure for the other three windows.



ROUND CHEESE BOX TAMBOURINE

Type A -- Made from Bottom of Box



#### Materials needed

1 wooden cheese box of any size, 5  $\frac{1}{2}$  inches or larger in diameter (Use the bottom half only, and save the lid for Type B tambourine)  
 A spool of thin, pliable wire  
 Metal roofing discs  
 Sharp cutting blade  
 Plastic (masking) tape



### What to do

Reinforce the circumference of the cheese box with plastic tape, as described for the cigar box. Cut windows at evenly spaced intervals around the frame, leaving one section without a window as a place to hold the tambourine. Since the wooden frame is too thin to take a nail, the jingles have to be wired on in this way: Measure the depth of the frame; double it; add two inches. Cut pieces of wire this length. You will need one piece for each window. Punch two holes in the frame at the central point, one above and one below the window opening. The holes should be spaced so that they are closer to the top and bottom of the frame than to the edges of the window. Push a piece of wire through the top hole, starting from the inside of the frame. Pull the wire through on the outside, but leave an inch of wire protruding from the hole on the inside.

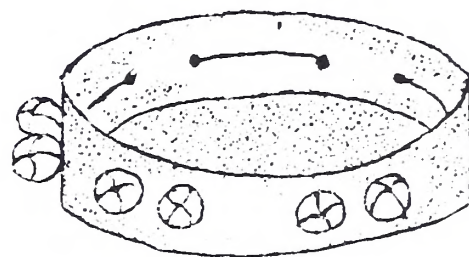
Slip the wire through the metal discs, and pull the discs up into the center of the window. Lace the wire through the bottom hole, bring it back up on the inside of the frame, and slip it again through the holes in the metal discs. Pull the wire as tight as possible up to the hole where you started. Twist the two ends of wire together. Cut off any extra wire, and flatten the twisted ends against the inside of the frame. When all the windows have been wired with discs, wrap a band of plastic tape around the inside of the rim to cover up the ends of the wire.

### ROUND CHEESE BOX TAMBOURINE

Type B -- Made from Lid of the Box

#### Materials needed

Cheese box top, 5 1/2 inches or larger in diameter  
A spool of thin, pliable wire  
Jingle bells from ten cent store (sleigh bells)  
Plastic or masking tape  
Ice pick



### What to do

Bind the circumference of the lid, inside and out with tape. On the outside rim make two pencil marks 1/2 inch apart. Skip two inches, and make two more marks 1/2 inch apart, continuing similarly around the rim. Leave the last space, about the width of the hand, without markings. Pierce the holes with an ice pick. Measure a piece of wire eight inches longer than the circumference of the frame. Begin at the first marking and push the wire through the hole, starting from the inside of the frame. Leave about four inches of wire hanging. Thread two nickel jingle bells onto the wire, and slide them down to the frame. Then push the wire through the second hole, pull it taut and lace it back to the outside through the third hole. Slip on two more jingle bells and continue in this way around the frame, stringing two bells together at each pair of holes.

When you have laced the bells all around, pull each wire tightly back from the end hole, and wrap it three or four times around the connecting wire on the inside of the frame. In both types of cheese box tambourines, the wooden top or bottom of the box will serve as a head. But if the tone quality is not satisfactory you may want to tack on a skin drum head.

## B I B L I O G R A P H Y

A b o u t I n s t r u m e n t s a n d t h e O r c h e s t r a

## B O O K S

For the Teacher

Stewart, Madeau	THE MUSIC LOVER'S GUIDE TO THE INSTRUMENTS OF THE ORCHESTRA	Van Nostrand Reinhold Company 1980
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Foreword by Yehudi Menuhin

This is a fine reference book for all school libraries. The English author, Madeau Stewart, a professional musician, discusses the eighteen principal instruments that make up the modern orchestra in the order in which they appear on the page of a score - from piccolo to double bass - and explains how each works and how it is played. She discusses the main stages in the development of the instruments with illustrations of orchestral repertoire. The book is lavishly illustrated with pictures in full color. In the preface Berlioz is quoted as saying:

"It is not enough that the artist should be well prepared for the public, the public must also be well prepared for what it is going to hear."

For the Child

THE BOY WHO LOVED MUSIC

Viking

This is the story of Karl, a young horn player, and his life in the great European castle of Esterhaza. It is based on historical fact, the composition of Haydn's "Farewell" Symphony, in 1772. Colorful illustrations.

Note: Both books from Raleigh-Wake County,  
Supervisor's Music Library



A b o u t   C o m p o s e r s

## B A C H

Geiringer, Karl	THE BACH FAMILY: SEVEN GENERATIONS OF CREATIVE GENIUS, illustrated	Music Reprint 1980
Holst, Imogen	BACH	Crowell
Manton, Jo	A PORTRAIT OF BACH	Abelard-Schuman
Podojill, Catherine	TO GOD ALONE THE GLORY, illustrated (Children, grades 1 - 5)	Winston 1979
Reingold, Carmel B.	BACH, REVOLUTIONARY OF MUSIC	Watts
Wheeler, Opal	SEBASTIAN BACH, THE BOY FROM THURINGIA	Dutton

## C O P L A N D

Berger, Arthur	AARON COPLAND	Oxford
Copland, Aaron	COPLAND ON MUSIC	Doubleday
Copland, Aaron	OUR NEW MUSIC	Whittlesey House
Copland, Aaron	APPALACHIAN SPRING Record and Filmstrip 9 MA 42 Set	Educational Audio

## G R I E G

Day, Lillian	GRIEG	Hyperion
Deucher, Sybil	EDVARD GRIEG, BOY OF THE NORTHLAND	Dutton
Horton, John	GRIEG Master Musicians No. M 169, illustrated	Littlefield

## M O Z A R T

Davenport, Marcia	MOZART A delightful biography; interesting and readable. Excellent bibliography	Scribner
Deutsch, Otto Erich	MOZART - A DOCUMENTARY BIOGRAPHY Translated by Eric Blom	Stanford University Stanford, CA
Einstein, Alfred	MOZART, HIS CHARACTER AND HIS WORK	Oxford
Hutchings, Arthur	MOZART: THE MAN, THE MUSICIAN 320 illustrations, 170 in color A fascinating book which would be a fine acquisition in all libraries	Schirmer Books MacMillan 1976
Komroff, Manuel	MOZART (young readers)	Knopf

## M O Z A R T , continued

Wheeler, Opal and Deucher, Sybil	MOZART, THE WONDER BOY	Dutton
Woodford, Peggy	MOZART	Walck
Young, Percy M.	MOZART (young readers)	D. White

## R O S S I N I

Stendhal	LIFE OF ROSSINI	University of Washington Press
Weinstock, Herbert	ROSSINI, A Biography, illustrated	Knopf

A b o u t   A p p a l a c h i a

Evald, Wendy	APPALACHIA	Gnomon Press
Shul, Peg	CHILDREN OF APPALACHIA, illustrated (young readers)	Messner
Toone, Betty L.	APPALACHIA: THE MOUNTAINS, THE PLACE AND THE PEOPLE (young readers)	Watts

A b o u t   t h e   S h a k e r s

Faber, Doris	THE PERFECT LIFE: THE SHAKER IN AMERICA	F S & G
Williams, John S.	THE SHAKERS, A BRIEF SUMMARY	Shaker Museum Foundation, Old Chatham, NY
Yolen, Jane	SIMPLE GIFTS: THE STORY OF THE SHAKERS, illustrated	

## A   R E S O U R C E   B O O K

F i l m s t r i p s   a n d   F i l m s

The most comprehensive listing of filmstrips on all subjects is the 1980 edition of INDEX to 35 mm. EDUCATIONAL FILMSTRIPS, published by the University of Southern California, University Park, Los Angeles, California, 90007. There is a similar index on FILMS.





